




STARTLED. By Winslow Homer, N. A.*

AMERICAN
WATER COLOR PAINTERS
By GUSTAV KOBBE

MENTOR GRAVURES—A GRAY DAY, BY J. FRANCIS MURPHY • AT CANOE PLACE, L. I., BY WILLIAM M. CHASE, N. A. • A SCENE IN HOLLAND, BY HENRY W. RANGER, N. A. • NEAR BAR HARBOR, MAINE, BY GEORGE H. SMILLIE, N. A. • THE TEASE, BY F. S. CHURCH, N. A. • WINTER SOLITUDE, BY JULIAN RIX

A PARTY of young art students, one summer day, in the Scotch highlands, starting to descend a mountain, were cautioned to be quiet in their demeanor when they passed a man and a woman, seated alongside the path and sketching, about half-way down. The man was an English painter in water colors. The woman, his pupil, was Queen Victoria.

The art of aquarelle, and an art of wide range it is, has, in fact, been cultivated for a much longer time and far more widely, abroad than here. In European countries, moreover, artists who take up water color devote themselves more exclusively to the medium than ours do. For with the latter it is apt to be a diversion, a side issue from their regular occupation of painting in oils. In Europe very many artists do water color and nothing else. Various large European art societies recognize this branch of art by having memberships "for water color."

* N. A. stands for National Academy of Design, and the title indicates a full membership in the Academy. A. N. A. means associate membership.

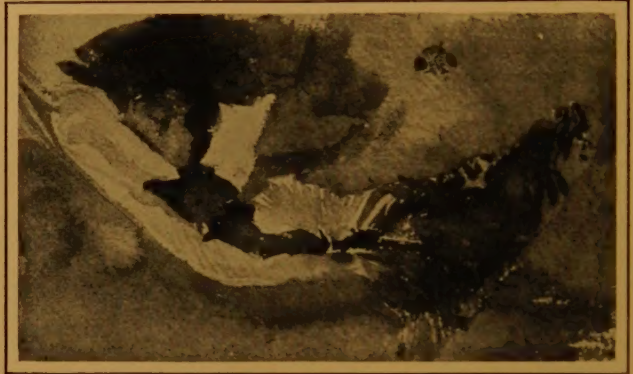
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Ignoring the fact that black and white drawings in wash (India ink, for example) are in water color, and accepting only what we understand as "color," the so-called "tinted" drawings of the eighteenth century mark the early beginnings of the art. Even so, on the Continent, we could go back a century or two farther, if we were willing to accept tinted drawings that were made as studies or for the express purpose of being engraved. In any event, Europe has seen a regular development of the art, from the use of a single tint applied to part of a drawing for the purpose of heightening its effect, to the use of the full color scale. Therefore, it is not surprising to find museums abroad that can boast historical collections of water colors. How far back these go can be judged from the fact that J. M. W. Turner, who to our modern way of thinking seems almost like an old master, rounds off a period in aquarelle. We Americans can produce no such perspective, and if we have secured anything like a view of what has been done in America in water color, it is due to the efforts of art-lovers who, realizing the charm of aquarelle, have made collections of water colors by American artists.

Early American Water Colors

In our comparatively brief art development the early illustrator, F. O. C. Darley, and the painters of the "Hudson River school," like Casilear, Cropsey, McEntee, are "historic." Their work, when found in a collection, always will form one of its interesting and important features. In fact, the work in water color of some men of that time in America is confined to a single specimen, and with most of them it was scant. A picture in aquarelle by one or another of them in some collection may have the added value of the unique. Indeed, to come down to a living man, the now famous Blakelock is said to have painted only one water color, "Going to the Ghost Dance." Speaking in general terms, the distinction between oil and water



MAUD READING IN A HAMMOCK
Water color sketch by J. M. Whistler



A CITIZEN OF NEW AMSTERDAM
By Edwin A. Abbey, N. A.

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pigments is that the former are opaque, the latter transparent. Water color is a clear, sparkling medium of great charm. There are, however, opaque water pigments—"body" colors—like Chinese white. Among the diverse schools of aquarelle, one insists that the white surface of the paper shall come through for the highest lights, the other that these should be put in in white body color. Water color in "gouache" (gwahsh) consists in rendering all the pigments opaque by using with each a greater or less admixture of Chinese white. Each method has its staunch adherents and bitter opponents. But, in the end, its test lies in the results secured by the individual artist who practices it.



FEMALE FIGURE

Water color sketch by John La Farge, N. A.

It so happened that in November, 1916, the Royal Society of Painters in Water Colors, for the first time since it was founded in the eighteenth century, exhibited, as a body, outside of its own galleries in London. This exhibition was held in the American Art Galleries, New York. John S. Sargent, the American artist, is a member of the society and contributed a work to the exhibition. At the same time, the New York Water Color Club was holding its exhibition. The show of the Royal Society, the Sargent picture in it, and the simultaneous exhibition of the Water Color Club, offered a capital opportunity to note the difference between the English and American method of aquarelle, and the difference between Sargent—a unique figure—and both. Elliott

Daingerfield, a leading American artist, went over these differences with me, and their exposition is largely on his authority.

English, Dutch and French Methods

The English apply thin washes of color to dry paper. They superimpose wash on wash, almost never using opaque color, but quietly, gradually, and patiently building up their washes and then stippling the picture to a



THE EDGE OF THE WOODS

By A. H. Wyant, N. A.

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highly finished result, about which there is nothing impressionistic. That is the practice of water color which we associate with England, where it has been practised for many years.

American water colorists have been interested in, and many have been followers of, the development of the art by the Dutch and the French. Water colors of the Dutch and French school are statements of first washes of color, not of washes superimposed, and they are painted on the spur of the moment. They are brilliant affairs, and the constant striving of the artist is to make the very wash itself a beautiful thing. To accomplish this, instead of painting on dry paper, like the English aquarellists, they soak their paper thoroughly, then allow a blotter to absorb the surplus water, and paint on the paper while still wet. The wash when it is applied to the wet paper is drawn into it and becomes, as it were, part of it, drying in and on it with a beautiful crispness. This gives brilliancy, dash and tone to the result. It was natural that Holland, with its moist climate, should seek for a moist effect in water color. To the efforts of Dutch artists to that end we owe the "tonal" water color of today, with a strength and tonal depth almost the same as in oils, as witness some of Mr. Henry B. Snell's work, especially his ship, lately in the Alexander Humphreys collection, which is pushed as far as an oil painting could be.



A SPRING IDYL
By John H. Twachtman



AT THE LANDING
By Edward Potthast, N. A.

In this method, the paper being sopping wet, the colors sometimes are sponged in and out. And just as painters in oil will use cuttlefish bone to rub down parts of the painted surface in order to obtain desired effects, so, in the water color work of the Dutch and the French, the artist does not hesitate to use sandpaper to rub down the surface. He is working for quality. Whether he paints in wash, uses opaque color or even works entirely in gouache, is a matter of indifference to him, so long as he achieves the effect he is after. Look, for example, at

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A NORMANDY BROOK
By Homer Martin, N. A.

the effective way Hopkinson Smith worked in gouache on gray paper. With white paper the Dutchman, as his paper begins to dry, lifts out the color here and there with a sponge, the result being that the white of the paper comes through with great brilliancy.

Sargent apparently takes a dry paper, well stretched. So wizardlike is his skill in drawing that a few touches of his pencil suffice to place the subject. Then come clear, beautiful, transparent washes.

He can accomplish a woman's fair hand resting on the filmiest of robes in the fewest possible touches and with the simplest washes, so colossal is the brilliancy of his technical achievement in water color. I think he uses a dry surface. But he flows his washes with such skill and rapidity that they behave just as he wants them to.

Three Great American Artists

The development of the English school was one of many years. The English school has its traditions, to which it clings tenaciously. Even the Dutch and French methods were the result of evolution. But in America things happen suddenly; and it was suddenly that there burst upon us the water colors of three American artists—James McNeill Whistler, Winslow Homer, and John S. Sargent. The three are famous as painters in oils. Whistler's work in water color was incidental, but of supreme beauty. Winslow Homer, one of the most ruthlessly powerful painters in oils that ever lived, fairly revelled in the brilliancy and fluency of the gentler medium, and the same is true of Sargent. Thus, as in many other things with us, there was no long and painful preparation and development toward a climax; it came suddenly, at once. Before these men were born, let alone heard of, there was water color painting (and good water color painting) by American artists. But it occurred irregularly. There was no sequence in it, nothing that inclined toward special method or development. Some artist who had succeeded as an oil painter would amuse himself with some work in water color. Usually it



A LADY OF QUALITY
By Frederick Dielman, N. A.

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turned out surprisingly well. But the American public lent itself, as it still lends itself—chiefly to oils, so to oils the artist promptly returned.

Indispensable in a collection of American water colors is an example by the most famous American artist, James McNeill Whistler; and being indispensable, it is the more to be prized when found, because Whistler water colors are not numerous. One of his biographers, T. R. Way, says pertinently that, as is true of every medium he used, his work in water color bears the strong impress of his personality, and, slight as some of it appears to be, the “butterfly” signature is never really necessary as a means of identification. It is signed all over, and if in the case of any picture purporting to be a Whistler it is found necessary to look for the butterfly before all doubt is removed, it is quite certain that the work, if genuine, is not one of his masterpieces.

The reference in Way’s comment to the butterfly refers to Whistler’s use of that graceful insect in place of a name signature to his works. It is a symbol of the extreme lightness and delicacy of his technique. The manner in which he usually “conventionalizes” this symbol indicates that it was suggested to him by the first letter of his family name, the W—not unlike wings in conformation—and such, indeed, is said to have been its actual derivation.

Not only is it not necessary in Whistler’s “Maud Reading in a Hammock,” to cite one of his aquarelles, to look for the butterfly, but in addition to its being there and beautifully placed, the little aquarelle has the artist’s genius all over it—from top to bottom, side to side. It is a picture of one of his favorite models, and the hammock is said to be swung on a balcony in Venice. The girl is reading. The thing is a mere “note,” a sketch, even a trifle, if you say so—but how airy, even to the poise of the head with its concentrated thought on the book. A most deft and buoyant performance! The hammock hangs still, but one senses that it would swing to and fro at a touch from the girl’s foot upon the floor. The little masterpiece is done chiefly in grays and brown, the main splash of brown so placed as to throw out, in clear relief, the blond hair and the white of pillow and book page.



THE YELLOWSTONE
By Thomas Moran, N. A.



THE MOONLIT SEA
By T. K. M. Rehn, N. A.

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The Art of Twachtman

Exquisite is the work of John H. Twachtman. Most delicate and poetic interpretations of landscape, often his work seems a color poem, or only a dream; and if but a dream, do you not feel, nevertheless, that it may come true at any bend of a road of a misty morning? Vague, nebulous at first, the trees and bushes, the stretch of ground leading up, maybe, to a little house, the hills beyond gradually take shape, without obtruding themselves, through the infinitely delicate veil of atmosphere that hangs over the scene. Such a work by Twachtman is an evocation, a poem; and, if you wish it so, a spring poem, lightly made captive in stanzas of palest rose, green and blue.

It has been said of J. M. W. Turner, one of the greatest delineators of landscape in water color, that his marvelous grasp of atmospheric subtleties, his infallible understanding of varieties of aerial effect, and his rare skill in representing the spaciousness of remote distances seen through a veil of misty air, could scarcely have been acquired so completely, great master as he was, without the full training of his powers of expression; and that this was due to the large experience of nature in all her moods, which came to him as a result of ceaseless observation of the atmosphere of his native land. The same can be said of Twachtman, in whatever medium his work is executed.



NOVEMBER
By Charles Melville Dewey



LENGTHENING SHADOWS
By Robert C. Minor, N. A.

John La Farge

The late John La Farge touched many phases of art. He designed and made stained glass windows, using common material like cheap iridescent glass soap dishes and other washstand accessories, which he bought up wherever he found them, and then had them broken up and ground into cylinder-shaped units, constructing from them most rich and beautiful effects—all by reason of his own genius. He painted in oils, and, in "The Wolf Charmer," owned by the St. Louis Museum, produced one of the greatest pictures this country has to its credit. He

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made many memorandum drawings that would be of priceless value to any art teaching institution. And he painted exquisite water colors. A roamer in Japan and among the isles of the South Seas, La Farge appears to have found in the East his inspiration for the female figure reproduced here. This water color shows the wonderfully graceful figure of an Oriental looking young woman in landscape. Pose, drapery, coloring, are alike beautiful. Against blue sky and succulent green there is projected her long, red, clinging cloak; below it is viewed a bit of white skirt, from which part of a foot protrudes. She is walking slowly forward, as the well managed turn of this visible foot indicates; and the curve—the line of beauty—is effected through the adaptation of the drapery to the inward trend of the left leg and the upward bend of the arm. A slight sheen of light on the very top of the hair brings out its brown tint, and by “touching it off” attracts attention to the modest grace with which the head is poised.



A DUTCH KITCHEN
By George Wharton Edwards



DAY DREAMS
By Irving R. Wiles, N. A.

Edwin A. Abbey

A typical Abbey, not typical, perhaps, to those who know him only from his large “Holy Grail” decorations on the walls of the Boston Public Library—so different from this little water color—but easy to recognize as his work by any one familiar with the illustrations of Edwin A. Abbey to Shakespeare and Herrick, is entitled “A Citizen of New Amsterdam”—that is, of New York under Dutch rule. The burgher stands on a brick walk leading over a meadow toward the shore. One imagines it to be the lower end of Manhattan Island, now a platform for thirty and forty storied skyscrapers, but at that time a fringe of salt marsh.

The man is looking beyond the shore, over the water. He appears to be searching the horizon for a sail—a ship of his own, a galleon



MY LADY DAINTY
By T. Wells Champney, A. N. A.

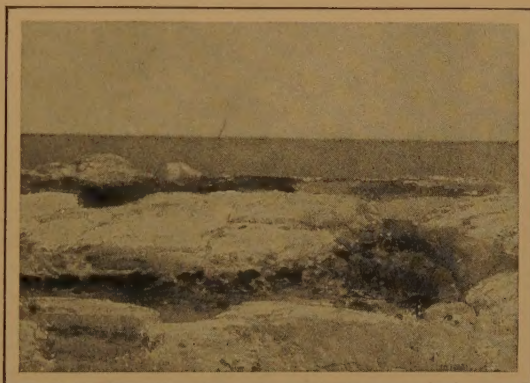
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wherewith to swell his fortune. His look is intensified by his contraction of the lips and other facial features, due to his drawing on the stem of a long white clay tobacco pipe. The figure is firmly placed, as if here were the accustomed point of vantage from which to look down toward the Narrows. A black hat with a protruding black feather crowns the head. The nose is long; the face sharp and shrewd—that of a man who will drive hard bargains with his expected cargo. Coat and knee breeches are a golden brown, the silk stockings the same, but set off with black garters. Ruffles and cuffs are white, a note repeated beyond the middle distance by the crests of tumbling waves. A capital work of a great llustrator.

Abbey was one of a few American artists who, besides having been honored in their own country, were members of the Royal Academy. He was commissioned by Edward VII to paint the scene of his coronation in Westminster Abbey, and it is said that George V was desirous of having the artist paint his coronation as well. But Abbey declined, because, in executing the former commission, he had been greatly vexed by the dilatoriness of many members of the nobility, who had to be in the picture, but who consulted their own leisure in coming to him for their posing.

Winslow Homer

By Winslow Homer, one of the greatest American artists, with whom water color was so favorite a medium that he chose to be represented entirely by it at the Pan-American Exposition, is a view of a woman wandering by the seashore and looking curiously down at a long strand of seaweed with its garner of shells and other sea-loot. Homer's art was honest, forthright. So was his speech. I have read a letter by him that is too characteristic to miss. It is addressed from Scarborough, Maine, for many years his home, to Mr. Charles Eddy, at the time the editor of *Truth*.



A BIT OF NEW ENGLAND COAST
By Childe Hassam, N. A.



THE HILLSIDE
By Carleton Wiggins, N. A.

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"MY DEAR SIR:—I thank you very much for the copies of *Truth* you have sent me. The article you suggest I have not the slightest interest in, for reasons that I have now no time to explain.

Yours very truly,
WINSLOW HOMER."

No doubt Homer had been asked regarding an article about himself, or illustrations for it. It was like him not to have "the slightest interest in it." He lived remote, alone, on the Maine coast, where he wanted to be undisturbed and left to himself and his art. Yet this taciturn man was not wholly unmoved by events. I have a letter from him in which he states that he has "not worked any over the past year." Inquiry revealed that the long break in his activity was due to depression of spirits caused by a fire that destroyed the familiar surroundings of his studio. One likes to think that, after all, the painter of, for example, "The Fox Hunt," was so thoroughly human.

The splendor of the blue sea, a strip of which reaches from side to side of the picture—Childe Hassam's "A Bit of New England Coast"—makes a brilliant contrast with gray rocks and pale sky. A typical "Hassam" this; and today a collection of American pictures must include a "Hassam" or be sadly incomplete.

Time was when that many-sided genius, Hopkinson Smith, worked only in black and white and eloquently argued that this was the true manner of producing pictures, because no colors could rival those of Nature, which should be left to the imagination. Then this delightful man, whom many a time I heard promulgate this theory, discovered that he could paint in water colors and—presto!—there was an almost audible silence on the subject of black and white being the only true art medium, and the author-artist promptly proceeded to knock his own former pet theory into a cocked hat by producing aquarelles—and many of them—in which the colors rivalled those of Nature; as witness "Along a Dutch Canal," a capital example of his work.



OLD BARGES IN HOLLAND
By William Ritschel



THE VILLAGE BLACKSMITH
By F. Luis Mora

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F. S. Church is one of the few American artists in subjects that are poetic and fanciful, and whose "Witch's Daughter," a young woman sailing the night sky on a crescent moon, created a veritable sensation many years ago. Representative of his art is a girl and flamingo picture which he calls "The Tease." There is a gentle, refined humor in much of his work that is a distinct addition to its charm.

One might make a water color group of Morans—Thomas, the patriarch of the clan, Percy, Leon and Edward. Thomas Moran's work as a landscape painter in oil has been considered in *The Mentor* (No. 26).

No consideration of American water color would be adequate without mention of the work of the celebrated landscape painter Wyant, of George H. Boughton, of George Wharton Edwards, of Rosina Emmet Sherwood, of Dora Wheeler Keith—of a dozen or more others, of the whole array, in fact, and prominently such artists as Horatio Walker, T. W. Dewing, J. Alden Weir, Paul Dougherty, Colin Campbell Cooper; Charles Woodbury, of Boston; Sidney J. Yard and William Wendt, of the Pacific Coast. No collector need hesitate for fear of lack of water colors of the highest standard with the work of such artists to choose from.



ALONG A DUTCH CANAL. By F. Hopkinson Smith

SUPPLEMENTARY READING

THE STORY OF AMERICAN PAINTING
By C. H. Caffin

THE PRACTICE OF WATER COLOR PAINT-
ING By A. L. Baldry

HISTORY OF AMERICAN PAINTING
By Samuel Isham

MAGAZINE ARTICLES ON INDIVIDUAL
ARTISTS.

* * Information concerning the above books and articles may be had on application to the Editor of *The Mentor*.

THE OPEN LETTER

DEAR MENTOR: The Mentor does great work for that large number of people marooned on plantations, ranches, in Alaska, and on the outskirts of civilization. We want to know how to pronounce the names of the latest Russians or those of other nationalities who write or act or compose music—names of operas, or artists, of everything and everyone that New Yorkers, for instance, talk about. We, the class I mean, go there now and then, and, in the brighter days, to London and Paris, and we want to be sure of our pronunciation. You do give those you probably consider difficult, but give them all, and again and again. With the best of good wishes for your continued success.



EERYL—A water color portrait
By W. J. Whittemore, A. N. A.

This note gives me an opportunity to say a few words about pronunciations. We know that they are important, and we have indicated pronunciations whenever we thought the words or names were unfamiliar or difficult to pronounce. The writer of this note is right when he says that many readers are interested in pronunciation. We can see that in our mail. One difficulty in pronunciation is that there is a marked difference in the manner of pronouncing names. In California there are Spanish and American ways of pronouncing the same word. There are so many pronunciations of Los Angeles that a humorous poem has been written on the subject. And, when I was last in Los Angeles, I heard a pronunciation of the name that added one more to the collection—"Loss An'nellez." And many another word is pronounced in various ways. When there are several pronunciations, we give the pronunciation that seems to accord with the best usage. Sometimes we give two pronunciations. The English pronunciation of Don Quixote is "Don Quicks'-ot," the Spanish is "Don Kee-hoe'-te." We give both, for both are in general use.

Another difficulty—and one that is in some cases impossible to overcome—is that the sound of some French and Spanish words *cannot be exactly* indicated. For example, we indicate the pronun-

ciation of Chopin, by spelling it "sho-pang." Now, the French pronunciation of the second syllable is not correctly represented by "pang" or by any other letters. A friend makes this happy suggestion: "Start to say 'sho-pang', and then suddenly drop the 'ng.'" That gives the second syllable the quality that it needs. It has been suggested that we use the little signs (called "diacritical") that indicate the sound of different letters. They

serve a purpose in a dictionary. But we would have to print a glossary at the end of each Mentor to explain the diacritical signs. Not being a dictionary, it is best for The Mentor to indicate pronunciation by phonetic spelling—occasionally accompanied by explanation.

The matter is not a simple one. Opinions differ as to the best way of "spelling the sound" of a word. "Juan" is an example—always under discussion. One says that "whan" spells the sound correctly; another says "wahn," while a third insists on "hwahn." But we have it from an expert that "hooah'n," pronounced as near one syllable as possible, gives the soft Spanish sound. I asked a friend who was a good linguist to take a dozen French names and spell them so as to indicate their correct pronunciation beyond a chance of misunderstanding. He did so—to his own complete satisfaction. I tried the results on a number of acquaintances. Not one could get the correct pronunciation from his list—while all of them either got the pronunciation right or nearly so by following The Mentor list.

This is simply by way of comment on the difficulties. We shall continue to indicate pronunciations whenever it seems to be required. If more information than we give is needed, write to us.

A. S. Moffat
EDITOR





THE first part of the story of Peru is the story of the Incas (in-kahs); with the arrival of the Spaniards came tragedy to these courteous, highly civilized Indians; and, following Spanish rule, the history of Peru is marked by revolutions and civil wars.

Of the origin of the Incas nothing is known. Their name

means "people of the sun," and it is probable that they settled the Cuzco (kooz'-ko) Valley about three hundred years before Pizarro (English, pih-zah'-ro; Spanish, pee-thahr'-ro) landed in Peru. The first records show them a people already possessed of considerable civilization, and speaking two allied languages. They formed a powerful empire. Their greatest emperor, Huayna Capac (wine'a kah-pahk') the Great Inca, died in 1526, the year before Pizarro appeared.

Into this happy land of plenty came Francisco Pizarro and his Spanish followers. They were cruel and greedy men, looking for gold, and they cared not how they got it. In 1527, Pizarro first reached the coast of Peru. After satisfying himself as to the great wealth of the country, he went back to Spain to procure royal warrant for the invasion.

Then he returned to Peru, landing at Tumbes (toom'bes), in 1531. He found the Incas engaged in a civil war, between Atahualpa (ah-tah-wahl'pah) and Huascar (wahs'kahr), the sons of the Emperor Huayna Capac. Atahualpa had been victorious, and was then at the town of Cajamarca (kah-hah-mahr'kah). He sent a message of welcome to the Spaniards.

Pizarro had with him only 183 men. However, sixty-seven of this force were cavalry. These were a host in themselves; for the Incas had never seen horses and were struck with terror at their appearance. After receiving Atahualpa's welcoming message, and gifts, the Spaniards set off for Cajamarca. When they arrived there, on November 15, 1532, they found the city deserted, in order that better accommodations might be furnished to the distinguished guests. Pizarro then invited Atahualpa to dine with him; and the next day the Emperor and a large retinue, unarmed, came to the city. A priest, Father Valverde, demanded Atahualpa's allegiance to the Pope and the Spanish Emperor Charles V. The Inca indignantly refused. A signal was given, and the cavalry charged. Atahualpa was seized and held for a heavy ransom of gold. When this was brought, instead of releasing him the Spaniards put him to death.

This was on August 29, 1533; and on the 15th of November, Pizarro entered the city of Cuzco. The rightful heir to the empire, Manco (mahn'ko), the legitimate son of Huayna Capac, was solemnly crowned on March 24, 1534, to conciliate the Incas. The real power, however, was placed in the hands of one of Pizarro's brothers. Pizarro himself descended to

the coast and founded the city of Lima, on January 18, 1535.

The Incas made a brave but unsuccessful attempt to expel the invaders. Bitter feeling and dissension soon arose among the Spaniards, until at last Pizarro was assassinated, on June 26, 1541. Then for nearly three centuries various Spanish viceroys ruled over Peru, during which there were various insurrections and a determined movement toward independence. This did not actually become serious until the conquest of Spain by the French in 1807-1808. Then, when Chile and Argentina declared their independence, Argentine and Chilean troops were sent to the coast of Peru, in September, 1820. These soldiers were under the command of General San Martin (mar-teen'). He was enthusiastically received by the Peruvians, and the independence of Peru was declared at Lima on July 28, 1821. San Martin was named protector, but he resigned in September, 1822. Then the Congress of Peru became the sovereign power of the State. This Congress elected Don José de la Riva Agüero (dahnhoh-say' deh lah ree'vah ah-goo-ay're) to be the first president of Peru, on February 28, 1823. He was unsuccessful in settling the turbulent condition of the country, so General Simon Bolivar (boh-lee'var), the famous soldier and liberator, was summoned, and arriving in Lima (lee'mah) on September 1, 1823, was invested with supreme power. He won a great victory for the patriots over the royalist troops, and ruled Peru until 1827, when he retired to Colombia.

Peru had to feel her way painfully along to the right use of independence. At last, on April 5, 1879, Chile declared war for the unacknowledged—but nevertheless true—object of securing the rich province of Tarapacá (tah-rah-pah-kah'). On June 7, 1880, the Peruvian forces were crushingly defeated at Arica (ah-ree'kah). Then Lima was captured. At last the Peruvians were forced to sign a treaty of peace, in October, 1883, by the terms of which, among other things, the province of Tarapacá was ceded to Chile.

Trouble was not at an end, however. For many years there was discontent and fighting, until, on September 8, 1895, Señor Pierola (pee-ay-ro'lah) was declared president of the republic for four years. He was followed by Señor Romana in 1899. Then came Señor Manuel Candama in 1903, Señor José Pardo and then Señor Augusto Lezuiva in 1908. On August 6, 1915, Señor Pardo again became president.





PERU is what is known as a centralized republic. In other words, the supreme authority rests with the federal government, and the supreme law is the Constitution of 1860. This constitution provides for popular control of legislation, and for comparatively short terms of office; but actually these safeguards are often set

aside and dictatorial methods supersede all others. The Constitution provides for the freedom of the people, and for the exercise of their sovereign rights in the choice of representatives. The ignorance and poverty of the masses, however, makes this provision of little avail.

All Peruvians over the age of twenty-one, and married men even under that age, have the rights of citizens.

Peru consists of nineteen departments and three provinces. The government is divided into three independent branches—executive, legislative and judicial.

The executive, which has become the dominating power, consists of a president and two vice-presidents, elected for terms of four years, and a cabinet of six ministers of state, appointed by the president. The president must be not less than thirty-five years old, a Peruvian by birth, in the enjoyment of all his civil rights, and must have lived in the Republic for at least ten years previous to the election. He is chosen by a direct popular vote, and cannot be re-elected to succeed himself. If the office of president is made vacant for any reason, it is filled by one of the two vice-presidents. The president's cabinet consists of the ministers of the interior, foreign affairs, war and marine, finance and commerce, justice and public instruction, and public works and promotion (*fomento*). The president also appoints the prefects and sub-prefects, who execute the laws in the departments and provinces.

The legislative power of Peru rests with a national Congress of two houses. The Senate consists of fifty-two members. Departments with eight and more provinces are entitled to four senators; those of four to seven provinces, three senators; those of two to four provinces, two senators; and those of one province, one senator. The Chamber of Deputies consists of 116 members; each deputy represents 15,000 to 30,000 population, but every province has at least one deputy. Both senators and deputies are elected by direct vote for terms of six years, and must be native-born Peruvian citizens. A senator must be thirty-five years of age and have a yearly income of \$1,000; a deputy must be twenty-five years old, and his income must not be less than 500. Congress meets annually, on July 28th, for a period of ninety days.

The judiciary of Peru consists of a supreme court, superior courts and courts of first instance, and justices of the peace. The supreme court sits at the national capital, and consists of eleven judges and two "fiscals," or prosecutors. The judges are selected by Congress from lists of nominees submitted by the executive. The

judges of the superior court are chosen by the president from the lists of nominees submitted by the supreme court. The courts of first instance are established in the capitals of the provinces, and their judges are chosen by the supreme court of the districts in which they are located.

After the war with Chile the Peruvian army was reorganized and reduced. Its peace strength consists of a little over 5,000 men, with about 17,000 reserves. Military service is obligatory for all Peruvians between the ages of nineteen and fifty. The direction of military affairs is entrusted to a general staff. There is a military school at Chorrillos (*cho-reel'-yoce*), and there are other institutions of military instruction.

The navy of Peru was practically annihilated in the war with Chile. For many years the poverty of the country prevented its reconstruction. At present it consists of only fourteen vessels. There is a naval school at Callao (*kahl-lah'o* or *kahl-yah'o*).

Universities and colleges were founded in Peru soon after the conquest, and Lima, Cuzco and Arequipa (*ah-ray-kee'pah*) became centers of considerable intellectual activity. The University of San Marcos at Lima is the oldest collegiate institution in the New World. Charles V of Spain gave it a grant in 1551. The College of San Carlos was founded in 1770. At Cuzco the University of San Antonio Abad was founded in 1598, and the College of San Geronimo at Arequipa in 1660.

Of the leading Peruvian writers, the following deserve notice: Dr. José Santistevan, who has published volumes on civil and criminal law; Olmedo (*ole-may'-tho*), who wrote the famous "Ode on the Victory of Junin"; Felipe Pardo (*pahr'doe*) and Manuel Segura (*say-goo'rah*), the writer of comedies, whose names are well known wherever the Spanish language is spoken; Marquez (*mahr-kayth'*), Corpancho (*korp-an'cho*) and Garcia (*gahr-thee'ah*), the poets; Cisneros, Lavalle and Arestigue, the novelists.

According to the Constitution of 1860, "the nation professes the apostolic Roman Catholic religion; the State protects it." There is, however, a certain degree of religious tolerance.

Although Peru's mining industries have been the longest and most widely known, the principal source of the country's wealth is agriculture. The country is arid to a certain extent, but irrigation has been successfully employed in the fertile valleys of the coast. Some of the principal exports are minerals, sugar, rubber, cotton, wool, straw hats and petroleum. In 1915 Peru's imports amounted to over \$15,000,000, and the exports to over \$58,000,000.



ONE of the chief problems of Peru has always been that of transportation between the coast and the interior; for upon it depends the development of some of the richest parts of the Republic. The dry character of the coast zone, with an average width of about eighty miles, allows cultivation of the soil only where irrigation

is possible. A large population can maintain and develop industries only in the mountain regions.

At first, and in fact well into the middle of the nineteenth century, pack animals were the only means of transportation across the deserts and over the rough mountain trails. In 1848, however, railroad construction began in Peru. The first railway was a short line from Callao to Lima. Nevertheless, the building of railway lines across the desert did not start until twenty years later. During the years 1868-1872, the construction of two transandine and several coast zone railways was begun. These failed of completion at the time, owing to lack of money. Of them the Oroya (o-ro'yah) Railway is the most famous; the Southern Railroad of Peru is the main highway of the country.

The Oroya Railway was completed in 1893. It is the highest railway in the world. The track follows the Rimac (re-mahk') Valley, with an average grade of four per cent. Starting from Lima, the train reaches the town of Chosica (cho-see'ka) in a little more than an hour and a half. After leaving Chosica, the scenery becomes wilder, the valley narrower. Matucana (mah-too-kah'nah), at an altitude of 7,788 feet, is reached. From then on the scenery increases in grandeur. Over bridges and through tunnels goes the train; gorges and cliffs are skirted; and at last the shining mountains come in sight.

At Ticlio (tee'kleo-o) the altitude is 15,665 feet, the highest point on the main road. From Ticlio there is a short branch line to the mining town of Morococha (mo-ro-ko'cha'h). This branch crosses the divide at 15,865 feet, a trifle higher than Mont Blanc and absolutely the highest point in the world now reached by rail.

The Galera (gah-lay'rah) Tunnel is 4,000 feet long. On the right, at the entrance of the tunnel, is a rounded, brown hilltop, Monte Meiggs, named after the American financier, Henry Meiggs, who began the railway. This mountain, although 17,575 feet above the sea, is often without snow. At last the town of Oroya, 12,050 feet above sea-level, is reached.

The Southern Railroad of Peru runs from Mollendo to Cuzco. This road was completed in 1906. The road was constructed by American engineers. The work was full of difficulties and has been

well done. The line is owned by the Peruvian Corporation, a company registered in London; and, under the management of energetic Americans, it is doing a great deal to open up hitherto little known regions of Peru.

After leaving the station at Mollendo, the train for several miles skirts the sandy shore, and then, turning away, soon begins to climb the bluff, here about 3,000 feet high. It is a long journey to the edge of the plateau. There the sandy desert begins. There is absolutely no water, and for the stations along the track water is piped down from near Arequipa, one hundred miles away. No brush and not a blade of grass relieves the barren sand. In the distance rise hills and the great mountains. Then Arequipa is reached.

Leaving Arequipa, the train winds up to the north and then to the east, across a rugged region of rocky, hilly slopes. It follows the lines of a canyon. Ascending steadily, the railway reaches Yura, where there is a mineral spring whose effervescent water is drunk all over Peru.

Juliaca (hoo-lee-ah'kan), a junction, is a busy place, always thronged with Indians and some white people. From there to Puno the train is generally crowded. A little further along is Tirapata, the headquarters of the Inca Mining and Rubber Companies. La Raya, at an altitude of 14,150 feet, is the highest point between Juliaca and Cuzco.

The train descends the Vilcamayu Valley to a milder region. Sicuani (see-koo-ah'-nee), the most important place along the road, was for many years the terminus of the railway line. From there the train passes many historic sites and ancient ruins. Just out of view lies Lake Uros, into which, according to the legend, was thrown the wonderful gold chain of the Inca Prince Huascar to keep it from the Spaniards. This great chain was said to be long enough to encircle the great Plaza at Cuzco, with each link weighing one hundred pounds. At various times it has been projected to drain this lake in the hope of finding ancient treasure and perhaps the chain; but the lake is deep, and this has never been attempted.

At last the railroad leaves the main valley and follows up a tributary to the left, the Huatana (wah-tah'nah). At the head of this side valley stands the city of Cuzco.





N the open arcade that borders the Government offices in Lima (lee'mah) there may be seen in the pavement a white marble slab. This marks the spot where Francisco Pizarro, cut down by the swords of his enemies, made the sign of the cross with his own blood and expired. There may still be seen the passage through

which the assassins emerged from a house near the Cathedral, where they had been drinking together and nerving themselves to the bloody deed. Pizarro founded Lima, on January 18, 1835, and called it Ciudad de los Reyes (three-oo-thath' day loce ray'-yace) the City of Kings. This name, however, soon gave place to that of Lima, the Spanish corruption of the Quichua word Rimac. Lima is a city of 150,000 inhabitants and the capital of Peru. It lies in a wide valley on the left bank of the River Rimac, about seven and one-half miles above its mouth, where is located the city of Callao.

Under Spanish rule Lima was the principal city of South America. It became very prosperous, although it was often visited by destructive earthquakes. The most disastrous of these was on October 28, 1746, when the Cathedral and the greater part of the city were reduced to ruins and many lives were lost. In 1828 Lima was again visited by a destructive earthquake; and during the years 1854-1855 an epidemic of yellow fever carried off a great number of its inhabitants. During the many revolutions and disasters that convulsed Peru, Lima was the principal city to suffer. The greatest calamity in its history was its occupation by the Chilean armies in 1881. During the two years and nine months of occupation the Chileans pillaged the public buildings and carried away many of the monuments and art treasures with which the city had been enriched.

The streets of Lima are narrow and straight. The houses are very low, hardly any of them exceeding two stories. They are built either of bricks or of cane and reeds plastered with mud. The reason is not hard to find: earthquakes.

The Plaza de Armas (plah'thah day ar'-mas) is the real center of the city. Pizarro himself selected its site. The great Cathedral stands on the southeast side of the Plaza, and is the earliest and largest in South America. It was founded by Pizarro in 1535, the conqueror himself laying the corner stone on January 18. However, it was not until 1625 that the Cathedral was finished and consecrated. This, the original building, was destroyed by an earthquake in 1746, and the present cathedral was constructed on the same site. After the Cathedral the Church of San Francisco is the finest building.

At the opposite corner of the Plaza from the Cathedral is the historical residence of the Viceroy, now the Government Palace.

In May, 1909, this was the scene of an attack by insurgents. The President was seized and a demand made of him to abdicate. He refused to do this, and was shot and left for dead. The government troops, after recovering from their surprise, then attacked the revolutionists and captured most of the ringleaders. The President was discovered alive, but wounded, under a heap of slain.

The municipal building, or city hall, containing the office of the mayor, is on the northwest corner of the Plaza. On the northwest and southwest sides of the Plaza are located shops of great variety. Here also are the clubs and restaurants.

Other important squares in Lima are the Plaza Bolivar (formerly Plaza de la Inquisición and the Plaza de la Independencia), the Plaza de la Exposición, and the Plaza del Acho. One of the noteworthy monuments of the city is the bronze equestrian statue of Bolivar in the plaza of that name. The long Paseo Colón, ornamented with trees, shrubbery and statuary, among which is the famous Columbus statue in marble, is the resort of fashion.

One of the most attractive and popular public buildings in the city is the Exposition Palace on the plaza and in the public gardens of the same name, on the south side of the city. It dates from 1872, and it is used for important public assemblies. On the upper floor there is a museum and a gallery of historical paintings.

In Lima is the University of San Marcos, the oldest in the western hemisphere, which was founded in 1551, almost a century earlier than Harvard. In Lima there are also a school of engineers and mines, a normal school, a school of agriculture, a school of arts and trades, and other institutions of learning.

For more than half the year Lima has a peculiarly unpleasant climate. It is not cold enough to have a fire, but usually cold enough to make one desirable. It seldom rains, but it is never altogether dry.

Lima is not much of a manufacturing town. The most important manufactories are established outside the city limits. There are produced cotton and woolen textiles, chocolate, cigars, beer, hats, macaroni, matches, paper, soap, and so on.

The Limeños, or people of Lima, are an intelligent, hospitable, pleasure-loving people. For this reason the city is a favorite place of residence for foreigners.



EL MISTI (mees'tee), the volcano that hangs brooding over the city of Arequipa (ah-ray-kee'pah), was personified and worshiped by the primitive Indians; and even today a reverence for the mountain still lingers in secret among the natives, although it seldom takes the form of sacrifices like those of olden times. Tradition says

that youths and maidens were flung into the crater to appease the wrath of the fire spirit. It is related that in 1600, when the neighboring volcano of Omate (o-mah'tay) was in violent eruption, the Indian magicians beseeched the mountain not to overwhelm them. The account adds, "These wizards told the Indians that they talked to the Devil, who told them of the approaching catastrophe, and said that Omate had asked El Misti to join him in destroying all the Spaniards. But El Misti answered that he could not help Omate, because he had been made a Christian and had received the name of San Francisco; so Omate was obliged to undertake the work alone."

Today Misti provides adventurous tourists with an opportunity to ascend to an altitude nowhere else in the world so easily attained. The volcano, the last known eruption of which occurred before the Spanish conquest, is 19,200 feet high, 5,000 feet higher than Pike's Peak. A road has been constructed to the summit, and a stone hut erected at about the altitude of the summit of Mount Blanc, where the night may be passed. From the hut the summit is about four hours distant. The ascent may be made on mule back, and is well worth the journey. There are two craters, the younger one with a diameter of 1,500 feet, inside the older one, which has a diameter of half a mile. The crater is 800 feet deep, and is inclosed by almost vertical walls.

Arequipa, which is second in Peru to Lima in size and in commercial importance, has a population of about 40,000. It was founded in 1540 by the Spaniards, although an Indian settlement even then existed there. Arequipa stands on a gentle slope, surrounded on the eastern, northeastern and southeastern sides by three great peaks, Chachani (chah-chah'nee), El Misti and Pichú-Pichú (pee-choo' pee-choo'). The River Chile runs through the town, and indeed Arequipa probably owes its existence to this river, for it was the presence of water that undoubtedly caught the eyes of the Spaniards. It had already been a rest house station, as its Quichua name implies, on one of the Inca tracks from Cuzco to the sea. It is said that swift Indian runners carried along this track fresh fish from the sea to the Emperor at Cuzco.

Arequipa has been the scene of many events of importance in the history of

Peru. The city is still proud of its old families. In 1582, 1609, 1784 and 1868 it was greatly damaged by earthquakes. It was captured by Chileans in 1883.

Arequipa stands at an altitude of 7,549 feet, about ninety miles in a direct line from its seaport Mollendo. It is connected with the coast by a railway 107 miles long. The climate of Arequipa is by day that of June, by night that of October or November. The streets of the town are wide and paved. In general, the buildings are low and strongly built, with thick walls and domed ceilings to resist earthquakes.

The Plaza of Arequipa is not so large as that of Lima. On one side stands the great cathedral. This is a fine structure, begun in 1612.

The new public market, occupying a whole square, is very interesting. It is built of pink and white volcanic stone, with a roof of corrugated iron, and it cost \$280,000 to build. There is also in Arequipa a splendid new hospital, called the finest of its kind in South America. It was built and equipped by the Goyeneche family, former residents of the city, but now living in Paris.

Another spot visited by every stranger is the garden of Señor Leopoldo Lucioni (loo-see-o'nee). This garden was planted by the owner twenty-six years ago, and is now one of the attractions and benefactions of Arequipa.

The city has always taken high rank in Peru for its learning; and the inhabitants are noted for their devotion to the Catholic Church. In addition to the Cathedral, there are several large churches in the city. The university, founded in 1825, three colleges, one of them dating from colonial times, a medical school and a public library, founded in 1821, are all interesting features of Arequipa.

Near the city, about two miles from the center, is a place that is of interest to all Americans. This is the observatory, one of the most important and best equipped in South America, which is maintained by Harvard University. In addition to various other instruments, the observatory is equipped with a photographic outfit, the largest and most powerful of its kind in the world. More than 100,000 photographs of the southern heavens, made there, are now in the Harvard Observatory at Cambridge, Massachusetts.





THE Incas are inseparably connected with the story of Cuzco. The Incas were supposed to have been children of the Sun, who, pitying the condition of the Indians, sent two of their offspring, Manco Capac and Mama Oclla, to their aid. They first appeared on the Island of the Sun in Lake Titicaca (tee-tee-kah'kah), whence

they came to Cuzco and established their dominion. After several generations came the Inca Rocca (roke'kah), an eminent warrior and statesman, who built great palaces, founded schools for the education of the nobility, and made rules for the welfare and protection of the people. Gradually the Incas expanded their power. Then came the civil war between the sons of Huayna Capac, Atahualpa and Huascar. Their strength was divided, and with the arrival of the Spanish conquerors came the downfall of Inca power.

Of all the great works built under the direction of the Incas little enough is still to be seen, but that little is very interesting. Some of the houses of the city of Cuzco rest on foundations showing the massive masonry of the Incas; however, it was on the famous hill of Sacsahuaman (sahk-sah-wah'mahn) that the Incas erected their great fortress.

Half way up the hill are the remains of the palace attributed to the first Inca, Manco Capac. On top of the hill are the walls of the fortress itself. The stones forming the walls are huge. One of the largest weighs about thirty-six tons, while another, thirty feet long, is estimated to weigh about one hundred and sixty tons.—and each stone had to be brought from quarries at least three-quarters of a mile away! Hardly less wonderful than the gigantic proportions is the skill shown in construction. The stones are not rectangular in shape; the angles have been carefully matched and the stones carved for the purpose. In this way they were fitted together exactly. No mortar was used in the construction.

On the very top of the hill beyond the lines of the ramparts there are remains of ancient buildings. These have been ransacked over and over again for hidden treasure; for Peru is full of stories about enormous quantities of Inca gold hidden away to save it from the Spaniards.

Opposite the great walls, and about a third of a mile away, are seats carved in the hard rock, all over the top and slopes of the hill. The most remarkable is a set of thirteen seats, one in the center and highest, nine others declining from it on the left and three on the right. This is the Throne of the Inca—the Seats of the Mighty. In or near Cuzco there are many other very interesting relics of the Incas.

Cuzco is an inland city. It stands at the head of a beautiful valley, 11,500 feet

above the sea, and its population is somewhere around 30,000. The city was the capital of the Inca empire, and in ancient days was one of the largest and most civilized cities of the New World. Pizarro captured it in 1533.

The Cathedral at Cuzco is one of the most splendid and imposing in South America. It was begun in 1560 and was finished in 1654. There are many paintings in the Cathedral, one of which is attributed to Van Dyck. The Cathedral bell is famous for its tone, said to be one of the richest in the world. This bell is called "Maria Angola," from the name of the woman who presented three hundred pounds of gold to be used in its casting. It is large enough to cover eight men, and was made in 1659. It was so heavy that an inclined plane was built to hoist it to the tower, and many men were required for the task. It is said that the bell may be heard for a distance of twenty-five miles. Its rich tones are probably due to the large amount of gold in its composition.

Partly occupying the site of the great Temple of the Sun of the Incas now stands the Convent of San Domingo. This great temple, which is no more, was covered with a roof of gold. Opposite the entrance was a gold effigy representing the sun. All through the temple were many jewels set in moldings of gold. In this edifice the mummified bodies of the Incas were placed.

Nearby the Temple of the Sun was the House of the Virgins, who, like the Vestals at Rome, fed the sacred fire. They were young women, selected for their beauty from those of high birth.

Of the public buildings in Cuzco the principal ones are the Cabildo, or Government House, a university founded in 1598, a college of sciences and arts, a public library, a hospital, a mint and a museum of antiquities. The university is particularly interesting, because it is affiliated with the University of Pennsylvania, at Philadelphia. The head of this university is an American professor, who was chosen by the students because of his progressive ideas.

The people of Cuzco are predominantly Indian. In the city there are a number of small manufacturing industries, including that of cotton and woolen fabrics, leather, beer, embroidery and articles of gold and silver. A railway gives Cuzco an outlet to the coast, and also direct connection with La Paz, the principal city of Bolivia.